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MUSIC

Edited by Edward E. Lowinsky, Queens College and the
Institute for Advanced Study, and Walter Gerbott.

TOWARD A MONTEVERDI REVIVAL? Donald Tovey, regarded by many as the unfailing oracle of music, commented as follows on "Monteverdi" in the last edition of the *Encyclopedia Britannica*: "the historian . . . writes as if Monteverdi were the Wagner of a 17th century more glorious than the 19th. And this is difficult to reconcile with the fact that if all the music of the 17th century were destroyed, not a single concert-goer would miss it. A glance at the score of one of Monteverdi's operas . . . produces a disillusion unnecessarily great; we seem to be plunged into a more archaic period than that of the earliest efforts of polyphony." Tovey originally wrote these lines for the edition of 1929. Since then, 17 volumes of Monteverdi's *Collected Works* have appeared, in which he has been revealed as a serious composer of church music, a great and brilliant composer of madrigals, and an unsurpassed master of dramatic music.

Not musicologists but modern composers initiated the revival: Francesco Malipiero was responsible for the edition of the *Opera Omnia*; he and other composers, D'Indy, Orff, Respighi, Krenek, and Dallapiccola, have undertaken orchestral versions of some of the operas. They were joined by the musicologists van den Borren, Westrup, Redlich, Benvenuti, and Dent. Performances of Monteverdi's music inevitably followed: in New York City alone his name appeared on 16 concert programs from January 1951 through February 1952. These included major works like the dramatic cantata *Tancredi e Clorinda* and the *Magnificat*. Recent years have been marked by numerous performances of the great operas *Orfeo*, *Incoronazione di Poppea*, and *Ritorno d'Ulisse*. Even if Tovey's strange basis for judging a composer's significance is accepted, some concert-goers, it seems, would miss Monteverdi's music if it were destroyed! This likelihood is further evidenced by the appearance of the first two monographs to be written in English on the master:

Leo Schrade, *Monteverdi, creator of modern music* (N. Y.: Norton, 1960); and Hans F. Redlich, *Claudio Monteverdi* (London: Oxford U. P., 1952)

Obviously there is no bridge leading from Tovey's "disillusion" to Schrade's worship of the "creator of modern music." The discrepancy between their attitudes transcends differences in personal taste; it highlights a situation which obtains only in the field of music, one which calls for elucidation.

The work of a painter, sculptor, architect, poet, or novelist addresses itself directly to the spectator or reader. Even though the drama specialists may claim that a drama like an opera requires a stage, actors, an apparatus of costumes, sets, effects, and a trained director, they cannot deny the stark fact that, failing all this there remains the drama as printed book. Thousands of lay readers derive deep satisfaction from the mere reading of a drama, and scores of dramas that are never staged are known and enjoyed through reading only. In contrast to this, the musical score remains mute to all but the most expertly trained musical specialists.

Before a work of old music can be brought to life again, it is rescued from archive dust and transcribed—and it should be born in mind that musicology, the youngest humanistic discipline, is far behind every other branch of historical endeavor in the edition of "texts." The first or scholarly transcriptions are made the basis for the indispensable performing edition. (A new, difficult branch of musicology, the study of performances practices, is slowly developing the tools for such practical editions.) Since modern instruments cannot produce the sounds and timbres of old ones, the early instruments are rebuilt anew on the basis of intensive study of surviving ones and of pertinent documents. As a result, the clavichord, harpsichord, viola da gamba, viola d'amore, vielle, and recorder are being made again. Some of them are being widely used in our musical life. Others, like the organ, are being constructed anew in accordance with Baroque ideals and practices. However, an unfortunate peculiarity of the old musical notation is that it not only omitted indications of performance and of instruments used, but that it employed a kind of musical shorthand giving no more than a bare skeleton of the score. Such is the case in Monteverdi's operas. In the remaining "sources," excepting the one print

of *Orfeo* in which the instrumentation is at least indicated, only the notation of text and music is provided for the singers, while the orchestral accompaniment and instrumental dances, the *ritornelli* and *sinfonie*, are presented in reduced score, leaving reconstruction of the instrumentation to modern musicians and musicologists.

What purpose did such a score serve in Monteverdi's time? How was an opera formed then? Parts now lost were written out for the actual performance, the "abbreviated" score being sufficient for the conductor. Until 1637, when Venice opened the first public opera house, opera was a part of court music, and even at court, performances of operas were reserved for festive occasions such as weddings or visits from persons of state. Monteverdi prepared the publication of many books of madrigals with evident care but neglected opera scores (with the exception of *Orfeo*, which was printed obviously at the expense of the duke of Mantua), because he felt that his reputation as a composer depended on his madrigals, performances of operas being difficult, expensive, and therefore limited to single occasions. For the same reason he incorporated samples of his dramatic music in later publications of his madrigals, arranging such numbers as Arianna's lament for a cappella chorus. Here then is the explanation for modern "arrangements" of Monteverdi's operas like Respighi's *Orfeo* version, in which the Baroque orchestra is given scant attention, the score itself is violated, and the harmonic language is "improved." To be sure, there is little to choose between such a "modernization" and a stiff, antiquarian reconstruction by an unimaginative historian. But the real Monteverdi, patiently reconstructed through a careful study of all the records available and imaginatively interpreted by a musician familiar with the breath, spirit, and gait of Baroque music, will gain ascendancy over modernized versions, even as the real Bach has established superiority over Bach-Liszt, Bach-Busoni, and Bach-Stokowsky.

A modern work on Monteverdi, therefore, must be measured in terms of its contribution toward restoring the real Monteverdi. What does it teach us about the manuscripts in which his works are transmitted, their age, origin, and reliability? What does it tell us about the peculiarities of his notation, about the correct realization of the figured bass, that marvellous Baroque invention of shorthand for harmonic accompaniment, about his orchestra, and about the fundamental questions of tempo, phrasing, and dynamics? It is precisely here that Schrade's book is utterly disappointing. He simply disregards the whole problem of practical editions and of performance. This is indeed strange inasmuch as the book is dedicated to Albert Schweitzer, the great Bach scholar and performer of Bach's organ works, whose outstanding merit it is to have written a monograph on Bach, in which the historical and aesthetic approach are combined with that of the practical musician, and in which the many problems facing the modern performer of Bach's works are discussed. In the case of Monteverdi such a failure is even more serious not only because of the great remoteness of his art from modern practice, but also because the edition undertaken by Malipiero does not answer the needs and standards of a critical edition. This also does not seem to worry Schrade who tells us that he is basing his study on Malipiero's notoriously insufficient edition instead of on the original prints and manuscripts available.

Schrade's book suffers from another serious shortcoming. In order to present Monteverdi as "creator of modern music" he found it necessary to attribute to him those fundamental and revolutionary changes brought about by the musicians of the Renaissance. The result is a distortion of historical perspective that makes this book dangerous reading for students. For example, Schrade defines Monteverdi's "new counterpoint" pp. 145-146) as having a harmonic instead of a melodic foundation and "freedom from strict or predictable regulations." The "new" contrapuntal technique was already fully and brilliantly realized in the works of the great master of the Renaissance, Orlando di Lasso (1532-94); it had a distinguished tradition whose main exponents were Josquin des Prez, Willaert, and Cipriano de Rore. Monteverdi himself called Cipriano "divino," a statement that embarrasses Schrade not a little and which causes him to say "its importance must not be exaggerated" (p. 125).

Aside from these two fundamental reservations there is much to admire in Schrade's book. There are a number of fine observations concerning individual works of the master and interesting connections between them are revealed; there is a fine ap-

preciation of the significance of the poetical texts and the libretti which Monteverdi used as a basis for his lyrical and dramatic works.

Redlich's book, the climax of twenty years' work on Monteverdi, is much more compact and condensed than that of Schrade. It tackles in an admirably straightforward manner the two most vital issues of Monteverdi research today, the problems arising from Malipiero's uncritical edition and the question of a faithful interpretation of his works. While Redlich's book fails likewise to place the Italian master in his historical context, it is fortunately free from the distorting view that makes him into the "creator of modern music." Here the paper curtain between music and musicology is removed and the performer of Monteverdi's music can find authentic answers to many if not all of his most pressing questions. Yet Redlich's attempt is only a beginning in the right direction. His discussion of performance problems is entirely too condensed: it fails to treat such questions as tempo, phrasing, and dynamics. Nevertheless, his book is at present the most concise and useful guide to Monteverdi's works available in the English language.

Fortunately, what we miss sorely in both the monographs of Schrade and Redlich, we find in that magnificent monograph of the late Alfred Einstein, *The Italian madrigal* (Princeton U. P., 1949). Here is a work of monumental proportions and of wide horizons. Although Monteverdi appears only as a bright star in a whole galaxy of artistic lights, he does appear in the natural configuration of his times and its splendid artistic climate. Of course, Einstein concentrated on Monteverdi as a madrigal composer, necessarily leaving his religious music and his operas out of consideration. Even in the field of Madrigal composition Einstein had to limit himself to Monteverdi's a cappella music since the works with figured bass fall outside the province of a history of the madrigal. Nevertheless, the future Monteverdi biographer can find here the outlines of a treatment that needs extension over the whole field of Monteverdi's output.

There is another aspect of the revival on which, unfortunately, neither Schrade nor Redlich comment at all. This is the growing number of recordings of all phases of Monteverdi's work. It is essential for musical scholars to occupy themselves with style and technique in the recording of old music. Wherever musical scholarship leaves a vacuum, the dilettantes come rushing in. A good example is *Lamento d'Arianna*, the piece that spread Monteverdi's fame all over Europe and gave rise to a whole literature of lamentations. We have a recording by Ezio Pinza (Victor M766) which is lamentable. The tempo is intolerably slow—a defect which stems from a misunderstanding of Baroque musical notation. The accompaniment, on a pianoforte, is a "modern transcription," or, to be more exact, a bowdlerization of the original harmonic idiom of the composer. The version of the lament is the well known abbreviated one which reduces the original to a mere fragment. Finally, why should a man sing Arianna's lament? Far preferable is the recording by Gabriella Gatti with the London Symphony Orchestra (HMV DB6515). Here at least a soprano sings the whole scene un-reduced, but even this recording is by no means ideal. The tempo is again too slow, and Respighi's orchestral version is like three coats of 19th century color poured over the canvas of an old master. Monteverdi himself rearranged the *Lamento* for a cappella chorus. This rearranged version is offered by the Couraud Vocal Ensemble (*Discophiles Français* 88-90, *Vox DLP6670*.) Again the tempo is at least twice too slow with the ensuing distortion of the passionate original. Besides, Couraud specializes in arbitrary shifts of tempo and sentimental retards that are utterly uninfluenced by the demands of musical continuity and the natural rise and fall of a musical phrase. Even Nadia Boulanger who, though a dilettante in matters of Baroque performance, is at least a highly musical one, cannot get away from the slow tempo that seems to be associated with Arianna's lament; moreover, she gives only the abbreviated madrigal version (Victor DM496). But other madrigals which she directs in this same series, notably *Ohime* and *Chione d'oro* are admirable in tempo and spirit, and entirely free from those constant shifts of tempo that make Couraud's performances of Monteverdi unenjoyable.

Worthy of recommendation are the two Monteverdi recordings of the *Anthologie Sonore*. *Oh me, Ch'io cado* (AS 21) is a superb example of a dramatic aria over an ostinato bass, in which two seemingly opposed elements—tight structure and dramatic variety—are happily wedded. The tempo, accompaniment, and vocal rendering are true to the spirit and the principles of Baroque practice. Not so successful is the performance of Monteverdi's *Il Combattimento di Tancredi e Clorinda* (AS

281-86). This is the famous cantata in which Monteverdi created what is known as the *stile concitato*, the agitated style of musical dramatization. Our principal reservation concerns the role of the narrator which, we feel, is misunderstood. The function of a narrator is not an expressive but an informative one. The wavering and at times phlegmatic tempo and the use of embellishments expressly forbidden by Monteverdi for this role are not in harmony with his intentions. Yet the performance as a whole, especially the splendid orchestral part of the battle music, is well worth listening to.

Finally we have compared two versions of *Orfeo*, (Italian HMV DB5370-81) and *Discophiles Français* LP42-44; *Vox DLP6440*). Of these two, the latter deserves definite preference over the former, though it is by no means ideal. Its main virtues are the high quality of the choral and instrumental parts of the opera, and the musical realization of the figured bass, as against the thin choral sound and the dry elaboration of the *basso continuo* in the Italian performance. A special point in favor of the *Vox* recording is the rendering of Orfeo's aria *Possente spirito* in the passionate embellished version elaborated by Monteverdi himself and the imaginative handling of the instrumental accompaniment, correctly understood as a free improvisational harp accompaniment by Orfeo to his own singing. Here the Italian recording offers only a very dry and unfeeling version of the aria provided by Monteverdi for the non-virtuoso singer with an accompaniment played mechanically and without any imagination.

There are a number of other recordings, old and new, that we have not been able to hear. In the future we shall report about such recordings as are available to us and refer to record reviews of such outstanding scholars and performers of Baroque music as Arthur Mendel, who, in the October 1952 issue of the *Musical Quarterly*, analyzes new recordings of works by Heinrich Schütz and J. S. Bach in an altogether masterly fashion. (The *Musical Quarterly* is to be congratulated on its enlightened decision to open its columns for record reviews. This will tend to bridge another gap between historical study and practical performance. In the long run it is bound to have a salutary effect on the quality and artistic responsibility of modern recordings of old music.)

Some of the more vital problems facing Monteverdi research at this present time may be summarized as follows:

- 1: Because catalogues of Italian libraries are incomplete hope for recovering a substantial part of Monteverdi's operatic and religious music seemingly lost should not be abandoned. On the contrary, a systematic effort should be made by Monteverdi experts to explore Italian archives for hidden and possibly unsigned works of whose existence we know now from the contemporary records only.
- 2: If a new and critical edition of Monteverdi's works cannot be realized, Redlich would seem to be one of the men best equipped to issue the critical apparatus which Malipiero dispensed with in his edition. A list of misprints and misreadings appended to such a volume would do much to make the present edition more safely usable. Such an undertaking would demand considerable abnegation on the part of the author, but it would earn him the gratitude of all students and lovers of Monteverdi's music.
- 3: We need further editions of Monteverdi's dramatic works and all others which require instrumental participation and elaboration of the figured bass. Here it is interesting to observe that the very development of musicology itself urges a synthesis between the scholar and the artist, that it calls for the scholar-musician.
- 4: Monteverdi's biographers tell us that ever since Vogel's masterly monograph of 1887 little of importance has been added to our knowledge of the master's life. That new finds can still be made if scholars will overcome their hesitation to delve into the archives is demonstrated by Sartori's article "Monteverdi-diana" in the July 1952 issue of the *Musical Quarterly*.
- 5: Finally, there is urgent need for a comprehensive study of the music of the early Baroque—a tremendous field, most of it virgin territory. We have little doubt that such a study would reveal the incredible fertility of the age; it would also show, we believe, that Monteverdi's ideas are deeply rooted in those of his times; that few of them, if any, are his own; and that his real and unalienable contribution consists in the inimitable personal genius, in the humanity and the intensity of feeling with which he realized these ideas. Such a study might in the end indeed result in the impression that Monteverdi was "the Wagner of a 17th century... more glorious than the 19th."

ABSTRACTS OF MLA PAPERS, 1952

CLASSICAL SCIENCE AND LITERARY INNOVATION

In the relatively homogeneous civilization of 17C France, literature and science developed along parallel lines, with many common qualities of style and outlook, and divided the intellectual interests of the day. Science was an adventure in natural reality to a considerable degree not utilitarian, and deeply influenced by the humanistic study of ancient texts; it formed an essential element in the cultural equipment of the age. Furthermore, its relationship with literature was not one of tension, but of mutual understanding which produced a rational distribution of effort and subject-matter.

This division of labor promoted considerable sharing of interest and the use of common methods of inquiry and exposition. In particular, the literature of the period exhibits two important new characteristics closely resembling certain traits of contemporary science: (1) a keen interest in external fact closely coupled with its discussion in a theoretic structure; and (2) an emphasis on the present reality of the emotional and intellectual action presented on the stage or in the novel. In turn these characteristics imply acceptance of two conventions, each offering a particular relationship to science: (1) the requirement of continuity of description, which is a desideratum of exact knowledge in any field, and (2) the acceptance of the human focus and scale which implies abandonment of larger and smaller objects and issues to science. This breakdown of the total area of intellectual interest on a basis of mutual respect and a shared philosophical outlook offers a major innovation in literature which demands further documentation and study. — Harcourt Brown, Brown University.

THOUGHT AND STYLE IN PASCAL Pascal's poetic ardor is not fortuitous: it is willed; it is a method. His style and thought tend vigorously towards concrete expression. From the earliest records of his youth, there is evidence of his continued experience of the concrete vitality of matter. Endowed with a tactile sense of the created world, he only maintains himself in a climate of pure abstraction by repeated references to the roots of reality.

Pascal's pragmatic mind recalled the most exalted theories to their beginning, to their first surge away from the senses and matter. Consequently, the direction of his thought is interior, descending; it aims at substantial, corporeal origins. This persistent search for a reality subterranean to our rational processes, felt in the syntactical bareness and in the choice of imagery, has an ideological parallel in Pascal's haunting nostalgia for a return to Augustinian teachings and to a Patriotic life. For him, culture is reconversion, reintegration, a renewed conquest of instinct.

With the frequent use of verbs in their interrogative or imperative forms, this manifest urge of reverting abstraction towards its concrete source is a dynamic principle of his prose. Grammatically, the passing from common abstraction towards poetic concreteness is effected by reinforcing a word's substantive value: "un néant, un rien, le tout," etc. . .

Conjointly, there is in Pascal an acute perception of an organic universe; not of visible accidents of Nature, but of the inner reality of creation, of its power, of the primeval strength and resource of things. He feels the weight, the volume, the thickness, the density of matter. His vocabulary seeks to have it weigh in us. He "feels principles," he "seizes things." In Pascal, the *libido sciendi* is secondary to the *libido sentiendi* which alone expresses man.

One rule motivates Pascal: to quicken man's realization of God and self through a style of sensed and concrete tension.

J. J. Demorest, Duke University

LE TRIOMPHE SYMBOLIQUE D'HECTOR The Greek protagonists, at the end of Racine's *Andromaque*, suffer the same fate as their former victims at Troy, whereas Hector's widow becomes queen of Achilles' kingdom, Epirus. This complete reversal of the fortunes of war would suggest an occult intervention by Hector, whose presence is felt throughout the tragedy. Hector lives again, not only in his son, Astyanax, who resembles him physically, but also in Andromaque who embodies his moral qualities and with whom, in times of stress, he holds communion.

The instrument of Hector's revenge is unrequited love, which causes Pyrrhus to undergo the same tortures he once inflicted on the defenseless Trojans. Like most of Racine's protagonists he wishes to contemplate a faultless image of himself; but in Andromaque's despairing eyes he envisions, simultaneously, Hector's unattainable perfection and a true picture of his own weakness and brutality. He tries, by assuming the part of Hector, to erase this hideous image of himself and win the

love of Andromaque. Ironically, in this attempt he rejects, his own glory, for in substituting the Trojan ideal for that of Greece he renounces his own identity as the son and rival of Achilles, and jeopardizes the Greek victory at Troy: Hermione, who symbolizes this victory, brings about his destruction before she kills herself.

The conflict between Pyrrhus and Hector—of which Andromaque, is paradoxically, both the scene and the object—can be regarded as a duel between two principles: the Greek conqueror represents brute force and temporal power, whereas Hector (and Andromaque) symbolize spirituality. As this duel is fought in a timeless world, and not on the field of battle, where chance had played an important part, the Trojans are bound to triumph, at least symbolically, over their morally inferior enemies.—Judd D. Hubert, Harvard.

HISTORY

Edited by Richard B. Vowles, Florida, with abstracts by Albert C. Hamilton (Washington) and Macdonald Emalie (Cambridge).

CHARLES I Evan John. *King Charles I. N. Y.*: Roy. ix-314p. \$3.50.

The personality of Charles I does not readily lend itself to popular biography, despite the dramatic circumstances of his death. Any concern with his irresolute, essentially unlovable temperament must be motivated by some such special intent as Mr. Hilaire Belloc's. Now Mr. Evan John is not merely defending Charles as a scholar and intellect, betrayed by an excess of imagination rather than a want of it; he sees in him the symbol of a monarchy that was not so bad after all. For Mr. John is one of those who think that today "we must return to a form of rule that gives more scope to the monarchical principle, less to newspaper proprietors and parliamentary tacticians." There is, of course, a degree of truth in his thesis that the rise of the middle class to power in parliament did depress the status of the working man, until the Reform Act of 1832 prepared the way for representative democracy; but it is quite unlikely that Charles foresaw this or had the cause of the poor so close to his heart. Monarchy has never been insurance against poverty, as this study seems to imply.

Though Mr. John is best known as an actor-director who has played in everything from *The Ascent of F-8* to *Aureng-zebe*, writing is not new to him. Indeed this biography is merely a reprint of the 1933 English edition, enhanced by a couple of footnotes. However much it is the work of an amateur historian, it is readable and it does approach Charles with more than customary understanding.

RBV

CONFERENCE OF HISTORIANS Three papers of last year's Anglo-American Conference of Historians are of interest to 17th century scholars. Abstracted in *The Bulletin of the Institute of Historical Research*, 25 (May 1952) 22-31, they are: C. R. Boxer's "Some Aspects of the Anglo-Portuguese Alliance, 1660-1700;" P. H. Hardacre's "The Royalists and the Restoration Settlement;" and E. E. Rich's "Dutch Influence on English Concepts of Empire in the 17th Century."

PARLIAMENTARY BOROUGHES Lady Evangeline de Villiers. "Parliamentary Boroughs Restored by the House of Commons, 1621-1641." *EHR* 67 (April 1952) 175-202.

An analysis of the political implications in the enfranchisement of rotten boroughs. The author notes the coincidence that eleven politically sympathetic boroughs were among the last to be restored during the Long Parliament, and that the Grand Remonstrance was passed by just that number; yet she admits that "the men returned to parliament were for the most part the inevitable beneficiaries of the moment in any political circumstance." She sees the whole movement of reclaiming boroughs as not so much a reaction to the spate of royal creations as a complement to it.

JAMES HARRINGTON M. Thompson. "James Harrington (1611-1677)." *History Today* (June 1952) 406-11.

A general account of Harrington as an aristocratic radical. "Now that 'planning' is the political fashion, some tribute is due to one of our earliest and most original planners."

JAMES VI J. Craigie. "Last Poems of James VI." *Scottish Hist. Rev.* 29 (1950) 134-42.

Two MS poems are printed for the first time. "They are interesting for various reasons. They are the only poems of their kind, political satire, which James ever wrote; they are in meter unusual for James—which may show the influence of a familiarity with contemporary English verse; and they are . . . the last poems that James ever wrote." The first poem is written in reply to critics of his Proclamation in 1621 against licentious speech in matters of State. The second reinforces the injunc-

tions of his Proclamation of 1622 commanding all persons of quality to return to their country house and to reside there in the future.

CHARLES I Evangeline de Villiers. Review of David Mathews' *The Age of Charles I* (London: Eyre and Spottiswoods, 1951). *EHR* 67 (July 1952) 409-11.

Authoritative in matters of religion, but weak on political and economic problems.

ALLESBURY Review of *The Life and Loyalties of Thomas Bruce* (London: Routledge and Kegan Paul, 1951), by E. A. O. W. *EHR* 67 (July 1952) 444-45.

A convincing portrait of the second earl of Ailesbury for the general reader. The author, "like Bruce himself, is apt to forgive much to Charles and James and to show less charity to William."

ROYALIST LETTER Godfrey Davies. "The Dating of a Royalist Letter in 1659." *EHR* 67 (April 1952) 254-57.

Advances by a month the date of an April 10 letter from John, later Viscount Mordaunt to the King, in which he appraises the chances of an insurrection.

DANBY G. N. Clark. Review of Andrew Browning's *Thomas Osborne, Earl of Danby and Duke of Leeds, 1632-1712* (Glasgow: Jackson, 1951). *EHR* 67 (April 1952) 268-71.

This new life does not alter our understanding of Danby's character and career, but "supplies links where continuity has not been clear." Clark commends the "impersonal, matter-of-fact, economical treatment."

CLARENDON Godfrey Davies. Review of B. H. G. Wormald's *Clarendon: Politics, History and Religion, 1640-1660* (Cambridge University Press, 1951), *EHR* 67 (April 1952) 271-75.

Takes issue with Wormald's basic assumptions that Gardiner created "a mythical Hyde" and that Firth drew a portrait "intrinsically improbable."

JOHN LEWIS G. M. Griffiths. "John Lewis of Llynwene's Defence of Geoffrey of Monmouth's *Historia*." *Nat. Lib. of Wales Journ.* 7 (1952) 238-33.

In his *History of Great Britain*, written c. 1610 and published in 1729, John Lewis takes his place alongside the disciples of Geoffrey of Monmouth, and makes a firm stand as a champion of the *Historia*. Lewis reacted to the criticisms offered by William of Newburgh and countered, either by direct reference or by general inference, the arguments advanced by the Yorkshireman.

BODLEIAN LIBRARY A. G. H. Bachrach. "The Foundation of the Bodleian Library and XVIIIth Century Holland." *Neophil.* (April 1952) 101-14.

Argues for "a much-neglected aspect of the Library's background, viz. the Library's Dutch connections."

LOCKE AND AUBREY Maurice Cranston. "John Locke and John Aubrey." *NQ* 197 (30 August 1952) 383-84.

Proof that the two were acquainted as early as Shrove Tuesday 1673, in a letter of that date from Aubrey to Locke concerning the MS of Hobbes' *De Legibus* which Aubrey hoped Locke might convey to Shaftesbury for the latter's approval. Full text printed.

THE GREAT POWERS W. M. Church. Review of John B. Wolf's *The Emergence of the Great Powers, 1685-1715*. *AHR* 58 (July 1952) 956-59.

An able synthesis in forceful prose but disturbing in its "heavy weighting of the pragmatic factors in society and . . . relative neglect of political and social ideals during the early years of the Enlightenment." Further, it seems questionable to the reviewer that the great wars of the period should be considered the immediate determinants of the historical process.

WILLIAM PENN F. B. Tolles. "A Rhymed Defense of William Penn, 1690." *Penn. Mag. of Hist. and Biog.* 76 (October 1952) 406-10.

Execrable poetry, the editor confesses, but it provides a valuable verse portrait of "a polished orator who understands and follows the accepted canons of Ciceronian eloquence." The MS is in the Huntington.

NOTED WITHOUT COMMENT J. G. A. Pocock, "Robert Brady, 1627-1700 a Cambridge Historian of the Restoration," *Camb. Hist. Journ.* 10 (1951); Margaret F. Moore, "The Education of a Scottish Nobleman's Son in the 17th Century," *Scottish Hist. Rev.* 31 (April 1952); K. G. Davies, "Joint-Stock Investment in the Later 17th Century," *Econ. Hist. Rev.* 2nd Series, 4 (1952); R. W. Symonds, "Of Jakes and Close Stools: Their Place in English Social History," *Connoisseur*, (May 1952).

CROMWELL R. S. Paul. "The Lord Protector." *Congregational Hist. Soc. Trans.* 16 (1950), 118-31.

17C religious concepts and their influence on C's political decisions and personal religion: the ideas of Eternal Judgment; a Providence which related material success to divine favor; what a "Church" was.

GRYPHIUS AND CHAS. I Hugh Powell. "The Two Versions of Andreas Gryphius's *Carolus Stuardus*," *German Life and Let.* 5 (1952). 110-20.

The regicide outraged G. because of 1) his friendship with Pfalzgräfin Elisabeth 2) the strong 17C German belief in divine right. In Leyden G. was friendly with Salmasius, the advocate of absolute monarchy. The 1657 and 1663 versions of *Stuardus* show that G. revised the poem in interests of historical accuracy but underlining the royal martyr's stoicism.

BRISTOL MERCHANTS Patrick McGrath (ed). *Records Relating to the Society of Merchant Adventurers of the City of Bristol in the 17C*. Bristol Record Soc. Pub., vol 17 (1952), pp.276-lvi.

Constitution, membership, finances, policy, and relationships of the Society; extracts under subject-headings (e. g. colonization and exploration). Index.

EDUCATION

Abstracts by Macdonald Emalie, Pembroke College, Cambridge.

CROMWELL'S UNIVERSITY G. H. Turnbull. "Oliver Cromwell's College at Durham." *Research Review* (U. of Durham) 3 (1952), 1-7.

Samuel Hartlib's papers (property of Lord Delamere), give details of the abortive attempt to establish a university at Durham.

CATHOLIC EDUCATION A. C. F. Beales. "Popish Schools under James I." *The Month* 7 (1952), 199-209.

"When it became clear that there was no toleration to be looked for from the new king, the design for a wholesale Catholic emigration was revived." Winslade's expedition failed and no other attempt was made till the colonization of Maryland, 1634. Forced Protestant education for R. C. children failed, and some R. C. schools continued.

IRISH SCHOLARS K. MacGrath. "Irish Professors and Students at Prague, 1689-90." *Irish Bk. Lover* 31 (1950), 82-3.

3 Irish Franciscan teachers and 13 students in Prague.

LANCELOT ANDREWS' COLLEGE A. I. Doyle. "The Earliest Printed Statutes of Pembroke College." *Trans. Camb. Biblio. Soc.* 1 (1950). 130-38.

This vol. (not in STC), the earliest printing of any Cambridge college's statutes, was probably produced on the initiative of Andrewes, Master of Pembroke until 1605.

ENGLISH SCHOOLS 1678 P. J. Wallis. "The Wase School Collection." *Bodleian Lib. Record* 4 (1952), 78-104.

Wase's *Considerations Concerning Free Schools* is vague about the material he collected. His MSS, deposited in Bodley in 1934, show that he sent questionnaires to schoolmasters, carried out wide correspondence, consulted Chantry returns, etc. 704 schools mentioned. A neglected source of educational information.

SPANISH AND PORTUGUESE

Contributions by Kimberley S. Roberts, Cedar Crest College, G. L. Anderson, Maryland, and Joseph A. Bryant, Jr., Vanderbilt. **ARGENSOLA-VILLAMEDIANA** Review of *Rimas de Lupercio y Bartolomé L. de Argensola*, 2 vols., ed. J. M. Blecua, and *Poesias de Juan de Tasis, Conde de Villamediana*, ed. L. R. C. *LTLS* 2631 (Jul. 4, 1952) 438.

The *Rimas* is a "most scholarly variorum"; the *Poesias* is less satisfactory. Valuable article about the 3 poets.

EPIC Frank Pierce. "History and Poetry in the Heroic Poem of the Golden Age." *HR* 20 (1952).

Criticizes Pidal's theories on the nature of Spanish epic poetry: it possesses more subtlety & originality than P. suggests. Stresses universality of Spanish Golden Age poetry; queries P's notion that the Sp. epic was traditionalist & the French epic, progressive. The Sp. epic broke with past models & showed "a healthy desire for change & experiment."

LOPE DE VEGA J. H. Arjona. "Another Sonnet in Lope de Vega's *Los Tres Diamantes*." *HR* 20 (1952).

Passage in 1st act made up of remnants of a sonnet in Lope's *Rimas* (pub'd 1602), a later version which thus sets the play's terminus ad quem in 1602.

MYSTICS E. Allison Peers. "Some Women Mystics of the 17C." *Bull. Hisp. Stud.* 29 (1952).

Santa Teresa de Jesús inspired other Carmelite nuns to record mystical experiences.

MARIANA THE NUN Robt. A. Day. "Madame d'Aulnoy on the *Lettres Portugaises*." *MLN* 67 (1952).

The fictitious Portuguese nun Mariana is mentioned in *Mémoires de la Cour d'Angleterre*, a pseudo-authentic tale of love in Chas. II's court. In it Argyle criticizes the nun's extravagant epistolary style, but Buckingham praises it.

MONTALVÁN Jack Horace Parker. "The Chronology of the Plays of Juan Pérez de Montalván." *PMLA* 67 (1952) 186-210. Dated by exhaustive analysis of versification.

"TO STRIKE HIGH AND ADVENTURE DANGEROUSLY"
SATIRE Ian Jack. *Augustan Satire. Intention and Idiom*
 in English Poetry 1660-1750. N.Y.: Oxford Univ. P., \$3.50;
 Oxford: Clarendon P.; London: Cumberlege, 18s. 1952. x-
 164p.

Modern critics seldom submit to the discipline necessary for a full historical understanding of kinds and levels of style in Augustan poetry. Mr. Jack presents the fruit of such discipline with an urbanity which removes the smell of the lamp but illuminates the implications of Pope's remark that "Dryden always uses proper language; lively, natural, and fitted to the subject. It is scarce ever too high or too low." Jack's object is minute stylistic analysis of Augustan poetry. To this end he limits himself to the manageable confines of satirical poetry, exploring the nature of a poet's purpose and chosen genre; clarifying the meaning of stylistic terms such as *decorum*, *high style*, and *satire*; noting rhetorical foundations and parallels; and analysing *Hudibras* (low satire), *MacFlecknoe* (mock-heroic), *Abraham & Achitophel* (witty heroic), *Rape of the Lock* (complex mock heroic), Pope's *Moral Essays and Imitations of Horace* (comic), the *Dunciad* (motley), and *Vanity of Human Wishes* (tragical). Thus Jack reveals the richness and variety of conception and idiom within the single mode of Augustan satirical verse. He concludes that it is not a poetic kind but a *temper of writing* which finds outlet in different kinds and styles varied according to conception.

Accordingly, generalizations about Augustan satire or Augustan poetry in general are likely to be invalid if they ignore differences of intention and kind. For example, "poetic diction" is prominent primarily in descriptive poetry; but "since descriptive poetry is not the heart of Augustan achievement, it is unjust and highly misleading to begin a discussion of Pope or Augustan verse in general by discussing the merits and limitations of this specialized diction."

Mr. Jack damns the notion that Augustan poets were unwilling to call a spade a spade; he notes that abstractions and personifications suited the temper of the age, particularly in moralizing verse; he refutes the charge that Augustan verse is undistinguished or lacking in metaphor and simile, and denies that Sprat and the Royal Society were hostile to figurative language. He sees little evidence that the Augustans relied on poetic conventions more than other poets. Admittedly a framework of critical theory guided the Augustans and influenced their choice of meter, diction, and imagery, but "later poets have been the poorer for its disappearance."

The volume is a *sine qua non* for a proper appreciation of satires and poetry in general from 1660 to 1750.

THE MONSTROUS REGIMENT Carroll Camden. *The Elizabethan Woman*. Houston, NY, London: Elsevier Press, 1952. 336p. \$4.50. 56 illus.

It is significant that Virginia Woolf's Orlando chose the Elizabethan as the age par excellence for women. For a sonneteer, age exalts its ladies. Not only was woman the subject of numerous treatises which posed theoretical arguments as explanations of her rational or not so rational being, but she was also subjected to numerous controversies on her relation to man, society, and the cosmos. From the sophisticated, catty, and intrigue-filled court life of Anne Clifford, with its emphasis upon beauty *tout ensemble* of red and white, fashions, gew-gaws, and various and sundry amusements, to the ascetic, cultivated and accomplished cabal of Mary Herbert, perhaps the greatest of English patronesses, interspersed with illuminating accounts of the education, marriage, and domestic life of the Elizabethan woman, Dr. Camden has amassed an immense amount of information about the women in this period.

Some authors insisted that women were the source of all evil, and even Nashe wrote that "Women are borne to torment a man both alive and dead." They are accused of being "incontinent, insatiable, and unsatisfied," and of being more "desyrous of carnall lust then men." But the anti-feminists could not defeat the popularity of the legends of good women, especially those of Alday and Heywood. And Donne in "A Defence of Womens Inconstancy" defended their right to change their minds frequently, suggesting that inconstancy be replaced by variety for "variety makes the world delightful, and a woman for that the most delightfull thing in this world."

Camden writes that "the Elizabethan girl had little opportunity for the self expression advocated by our child psychologists," which is an advantage in itself, but she was surrounded by much that recommended education to her. Not only did her Queen, described by Scaliger as "better educated than any of the great men of her time," set an example for her, but the young novice had as guides to her learning such works as Erasmus' *Book of Good Manners for Chyldren* and Piston's *The*

Schools of Good Manners. However, unless she was taught at home, there were only two methods of education before Henry VIII: placing out in a noble household or attendance at nunneries. A tutor was sometimes employed but there was always the danger that he might be a lover in disguise, as was the case in *Euphues*. But mere book learning was not enough for the Elizabethan girl. She must be able to sing or play at least one musical instrument, and the art of conversation was a "highly praised accomplishment for a woman to have." "Cultural interests became quite fashionable for women, so that the educated woman became a kind of ideal, and the principles of her education were those of the humanistic scholars." Well-educated women, such as Elizabeth Carew, contributed some eighty-five compositions during the years from 1524 to 1640.

Marriage also demanded much preparation: the Elizabethans were "frank in their esteem of good breeding, and equally frank in appraising worldly goods." Since the marriage sacrament could rarely be broken, it was necessary that the mate be chosen from the same level to insure compatibility. The dowry was another important consideration since "if a woman bring a good dowry the husband will always find something in his wife to be in love with." Camden discusses the Elizabethan attitude toward marriage with its emphasis upon duty and balance, and the importance of this attitude in the literary works of the period. Tilney in *The Flower of Friendship* emphasizes the proper conduct in marriage and says that the husband must always abstain from "Brawling, lowring, and grudging." The house was the woman's province for "a husband should not meddle with running the house and thus be a coquean."

Though Camden writes that the "Elizabethan woman has now become a curious mixture of the slave and the companion—the necessary evil and the valued lieutenant," she could also be queanish at times too. Since all her time was not taken up with household duties and religious meditations, in her pastimes and amusements she was well versed in worldly habits. The more sophisticated lady would amuse herself with card games, chess, bawdy songs, dancing, and gossip, or if she had an intellectual bent perhaps with writing poetry and letters, while her lower class sister was occupied with her garden. Cosmetics were widely used though they were known to have ill effects, and were condemned by the religious. Even though painted faced and exposed breasts were signs of the courtesan, these fads became quite common during the period. Marston's Doctor Plaster-face could make an "old lady gracious by torchlight," and Nashe says that Sabina "Usually bathed herself in the milke of five hundred Asnes, to preserve her beauty." Such practices were in keeping with the ideal of feminine beauty, the extremes of red and white. The book is fascinating both for its content and its combination of scholarship, zest, and readability. Profuse and excellent illustrations, and a particularly attractive jacket complement its comprehensive excellence.

Herschel M. Sikes, New York University

MILTON. I. Abstracts of 1952 MLA Papers

JOHN MILTON AND "THE FITTED STLYE OF LOFTY, MEAN, AND LOWLY."

In *Of Education* Milton advised that late in the ideal sequence of studies boys would study "those organic arts which inable men to discourse and write perspicuously, elegantly, and according to the fitted stile of lofty, mean, and lowly." The most important part of these organic arts is "a graceful and ornate Rhetoric taught out of the rule of Plato, Aristotle, Phalarus, Cicero, Hermogenes, and Longinus." There is need therefore to examine Milton's theory of style in the light of ancient critical theory, to discover how far his theory of style guided his practice, and to note what he could have learned from each of these ancients concerning the doctrine of appropriateness and the three characters of style.

From Plato, Milton learned early and well of the noble rhetoric which makes the teaching of truth and virtue its object and of the love of truth as the ultimate source of an apt style. From Aristotle he could have learned that style, in prose and verse, should be perspicuous and appropriate to the speaker, to the subject, and to the audience. Not from Aristotle, but from Cicero, he could have learned that style should be elegant, graceful, and ornate and that the plain or lowly style was appropriate to instruction and proof, the middle or mean style for pleasing and conciliation, the grand or lofty style for rousing emotions and urging to action. The characters of style were later developed and illustrated more fully by Demetrius (known to Milton as Demetrius Phalereus) and by Hermogenes from whose *Peri Ideon* Milton derived "the ideas and various kinds of stile." From Longinus, *On the Sublime*, he learned that the lofty style has its origin in the faculty of grasping great conceptions and in passionate emotional intensity. Milton un-

doubtedly had first-hand acquaintance with the classical writers on rhetoric, but he could have received valuable bibliographical guidance to the sources from the *Index Rhetoricus* (1625) of Thomas Farnaby who cites and aptly summarizes, from all Milton's rhetoricians save Plato, the doctrine of the characters of style.

Although Milton's "natural port was gigantic loftiness," his style was also a flexible instrument of infinite variety. He practiced the lowly, the mean, and the lofty styles with such gradations and interminglings as seemed to him artistically appropriate to the subject, circumstances, audience, and literary form. When he composed speeches to be delivered by God, angel, devil, or man, he observed decorum and made the speeches appropriate to the imagined speaker. When he composed in his own person, as he was an urbane and gracious man, he sometimes used the mean style. As he was an argumentative man, he used the lowly style to prove his points. As he was also a man of lofty thoughts and intense passions, he used the lofty style.—Donald Lemen Clark, Columbia

MILTON AND HANDEL Handel did Milton a service in reviving *L'Allegro* and *Il Penseroso*, which had lain neglected by the 18C. Charles Jennens, librettist of *The Messiah* adapted them for a choral work composed by Handel in 1940, and wrote for its third part a Miltonic imitation, *Il Moderato*, in the same meter and rhyme but with the 18C theme of temperance in all things as its subject.

Almost two years later, with *Samson Agonistes* as a libretto source, Handel attained popularity as an oratorio writer. His librettist, Newburgh Hamilton, faithfully followed the frame and organization of Milton's poem, generally used its lines for the recitatives, but for arias and choruses borrowed from the *Passion*, *On Time*, *Hymn on the Morning of Christ's Nativity*, *Epitaph on the Marchioness of Winchester*, *At a Solemn Music*, and the *Psalms*. The lyric mood and rhyme of these shorter poems was better suited to the more rigid beat of the arias' melodic framework; blank verse was apt for the freer recitative.

Hamilton omitted Samson's lament of self-accusation, the speeches which reveal his newly gained wisdom and self-control and Delilah's motivation, and almost all references to the woman of Timna and Samson's early life—thus simplifying and broadening the characterization.

The result demonstrates differences between the 17C and the 18C. To the 18C, the Samson story is one of misguided love, of Christian humility, of retribution. Handel's pictorial music, with its broad melodic lines and simple harmonic structure, underscores this conception and fits it perfectly.—Sara Ruth Watson, Fenn College

THE SEVEN SINS IN PL II The characters of Satan, Beelzebub, Moloch, Mammon, and Belial are founded in part on the concepts of the Seven Deadly Sins. With this medieval concept, Milton mingles a satire on parliamentary government. He approaches but does not quite reach an allegory of the soul of man beset by temptations.—Allan H. Gilbert, Duke

THOUGHTS ON THE RENAISSANCE EPIC The representative Renaissance epic is *Orlando Furioso*. *Paradise Lost* is more like it than is usually indicated.—Allan H. Gilbert, Duke

MILTON. II. Abstracts of Current Articles, etc.
ARISTOTELIANISM William B. Hunter, Jr. "Milton's Power of Matter." *JHI* 13 (1952), 551-62.

Doubts that Milton's *potentia materiae* represents the Augustinian seminal reasons. Explores the meaning of the term and its implications in M's thought.

L'ALLEGRO P. B. Tillyard. "What is a Beck?" *LTLS* 2634 (July 25, 1952), 485.

Explanation of the term in *L'Allegro* 27-28. See letter by E. B. C. Jones, *LTLS* 2636 (Aug. 8, 1952), 517.

INFLUENCE ON HOPKINS Sister M. Aquinas Healy. "Milton and Hopkins." *UTQ* 22 (1952), 18-25.

H. heartily condemns M. the man; he has practically nothing to say of M. the thinker; but M. the artist, particularly in rhythm & metrical system, he considers the central man of all the world, surpassing all poets of the past, of his own time, and even of all aftertimes. M. guides H's own metrical art.

INFLUENCE ON SHELLEY Frederick L. Jones. "Shelley & Milton." *SP* 49 (1952) 488-519.

Itemizes the influence of M. on S.

LYCIDAS Edward S. LeComte. "That Two-Handed Engine" and *Savonarola*: Supplement. *SP* 49 (1952) 548-550. Supplementary details to article in *SP* 47 (1950) 589-606.

LYCIDAS and EPITAPHIUM DAMONIS A. S. P. Woodhouse. "Milton's Pastoral Monodies." *Studies in Honour of Gilbert Norwood*. The Phoenix. U. of Toronto Press, 1952, pp. 261-278.

The artistry of *Ep. Dam.* is no whit inferior to that of *Lycidas*. In *Ep. Dam.*, M. finds relief from woe through a pattern which carries his thoughts from earth to heaven & from nature to grace & which has its own assuaging power. In *Lycidas*, M. incorporates features from the eclogue tradition into the pastoral monody, thus achieving a less open pattern. Both patterns are analysed in detail.

MILTON SOCIETY At the fifth Annual Milton Evening held in Boston, December, 1952, tribute was paid to Allan H. Gilbert and E. M. W. Tillyard. The Milton Society of America was formally organized, with James Holly Hanford as President and Don M. Wolfe as Secretary.

PROSE WORKS Vol. I of the Yale edition of Milton's *Prose Works* is now in the page-proof stage.

VARIORUM Since the failure of the editorial board of the proposed Milton *Variorum* to secure a subsidy for the enterprise through systematic, individual appeals to well over 400 American foundations, the possibility of publication abroad is being explored. The original proposal for four 600-page volumes has been reduced to about two-thirds that scope, and the editors hope to produce a severely selective commentary that will set a new standard of usefulness and economy in variorum editing.

LATIN SECRETARY Catalogue 14 issued by Emily Driscoll, 542 Fifth Ave., NYC, lists for \$800 a one-page folio warrant ordering Milton to search the chambers of Wm. Prynne for papers belonging to or dangerous to the Commonwealth, June 25, 1650. Prynne was arrested 5 days later & imprisoned without trial for 3 years. Milton clashed with P. in 1644 & alluded brutally to him in the original draft of the sonnet "On the Forcers of Conscience." The document was discovered by D. M. Stuart. See her article, *New Statesman*, Feb. 28, 1931.

EARLY UNITARIANS H. John McLachlan. *Socinianism in 17C England*. Oxford Univ. P., 1951. viii-352p. \$5.00. Socinianism, a heretical child of humanism and the Reformation, is characterized by scrupulous biblicism and acknowledgement of the rights of reason in religion. It is thus half way between medievalism and modernism. For Socinus, Scriptural revelations were not self-evidencing without the guidance of reason. Finding support for the doctrine of the Trinity neither in reason nor genuine Biblical text, he taught the Unipersonality of God and the humanity of Christ, rejected the doctrine of vicarious atonement, and argued that the work of Christ was to make a new moral impression upon mankind, to influence men, not God.

Dr. McLachlan examines the spread of Socinianism in 17C England and its development into Unitarianism. It was a movement rather than a sect and, using the press as its propagandist instrument, paralleled, reinforced, and influenced Oxford's rational theologians (Falkland, Hales, Chillingworth, Jeremy Taylor), the Cambridge Latitudinarians (Whitchote, Cudworth, More, etc.), and various liberal Puritans. Through its own disciples, Best, Bidle, Knowles, Hedworth, etc., and through its influence in almost every phase of English religious thought, it "scattered far and wide the imperishable principles of toleration and rational scriptural exegesis: the former a fundamental presupposition of modern civilization, the latter the necessary condition of all progress in the study of the Bible." Socinianism helped to pave the way for the Age of Reason; it consolidated Locke in an essentially Unitarian position and Newton in a decided one.

McLachlan's critical study is thorough, able, and well ordered. He demonstrates the pervasiveness of the movement and the availability of its books and throws new light on the lives of its leaders. His focus is, quite properly, on figures other than Milton who is given only incidental treatment. Yet many readers of the *NEWS* will find the study of prime importance for Milton's ideas on God, right, reason, toleration, and scriptural authority.

Milton was no stranger to Socinians. In *Of True Religion* he advocates toleration for them and their books, refuses to classify them as heretics, and notes that they reject as scholastic notions "terms of trinity, trinitunity, coessentiality, tripersonality and the like." In the Bodeleian copy of Paul Best's *Mysteries Discovered* occur manuscript notes whose attribution to Milton seems probable to McLachlan. (Cf. *Columbia Milton XVIII*, 341, 572). Milton seems also to have been implicated in the publication of the Racovian Catechism by Dugard, who printed his answer to Salmasius. (Cf. *Masson IV*, 439).

—JMP

ABSTRACTS

Edited by Charles C. Mish, Maryland.

(Contributors of abstracts for this issue include: S. G. Andrews, Arkansas A & M; Ray L. Armstrong, Lehigh; Joseph A. Bryant, Jr., Vanderbilt; Maurice A. Hatch, Kentucky; M. F. Heiser, Iowa State; Wm. B. Hunter, Jr., Wofford; Alberta T. Turner, Oberlin; Macdonald Emslie, Pembroke, Cambridge.)

DESCARTES Review of J. F. Scott's *The Scientific Work of René Descartes (1596-1650)* (Taylor and Francis). *TLS* (Sept. 19, 1952) 614.

A complete critical examination of Descartes's scientific studies with an assessment of their historical importance.

EVELYN Hiscock, W. G. "John Evelyn, Jun., as Literary Critic." *LTLS* 1630 (June 27, 1952) 421.

Brief critical notes by Evelyn on 4 vols. that he read May-July, 1696.

FIELD Review of *The Plays of Nathan Field*, ed. William Peery (Univ. of Texas Press) *LTLS* 2638 (Aug. 22, 1952) 547. Good ed. of the 2 plays known to be entirely Field's: *A Woman Is a Weather-Cock*, and *Amends for Ladies*. In spite of some defects, the introduction provides the "fullest and most reliable account of F's life and writings."

FIELD F. R. Saunders: "Nathan Field." *TLS* (Sept. 19, 1952) 613.

Reviews evidence to support traditional date of Field's death between June and August, 1619.

HERBERT Review of Rosemond Tuve's *A Reading of George Herbert* (Faber and Faber). *LTLS* 2638 (Aug. 22, 1952) 551. Reviewer suggests that some of Miss Tuve's elaborate explanations of symbol and allusion in Herbert are not essential to an understanding of the poetry, but praises her enthusiasm and learning.

HERON Virgil B. Heltzel. "Haley Heron: Elizabethan Essayist and Euphuist." *Hunt. Lib. Q.* 16 (1952) 1-21.

Captain Haley Heron deserves consideration as one of Bacon's predecessors in the art of the essay. Each of the nine chapters in Heron's *A New Discourse of Morall Philosophie* (1579) may be regarded as an independent essay developed by many of the devices employed by later essayists. Heron's euphuistic style may indicate that experiments in the "new English" were much more common before Lyly's *Euphues* than it is commonly believed.

LOCKE Charlotte S. Johnston. "Locke's Essay: A Fourth Manuscript." *LTLS* 2634 (July 25, 1952) 492.

Description of a ms containing the first 2 books of the *Essay*, now in NNP. See also letter by Maurice Cranston, *LTLS* 2636 (Aug. 8) 517.

LOCKE—CUDWORTH Peter Laslett. "Lord Masham's Library at Oates." *LTLS* 2637 (Aug. 15, 1952) 533.

A brief account of the collection which once contained extensive ms material by both Cudworth and Locke as well as parts of their libraries.

MARVELL John P. Cutts. "Marvell's *Thyrsis* and *Dorinda*." *LTLS* 2636 (Aug. 8, 1952) 517.

A newly discovered musical setting of the poem (by Wm. Lawes) antedates all other known versions by at least 8 years. Text and variant readings.

MARVELL John Lawson. "Andrew Marvell." *TLS* (Sept. 26, 1952) 629.

Corrects error in Macdonald's *Poems of Andrew Marvell*. Marvell's father was not master of Hull Grammar School.

PATRONAGE Patricia Thomson. "The Literature of Patronage." *Ess. in Crit.* 2 (1952) 267-284.

"In the Elian and Jacob periods, we find, in fact a literature of patronage," but since the relationship between poet and patron was looser and more unsure than in medieval times, the patron, now more sought after, exercises a strong influence on what was written. Example of the Sidney/Herbert family.

PEPYS Review of Walter Courtenay Pepys' *Genealogy of the Pepys Family, 1273-1887* (Faber and Faber.) *LTLS* 2634 (July 25, 1952) 486.

Revision of a 19th century account of the Pepys family.

TAYLOR Review of C. J. Stranks' *The Life and Writings of Jeremy Taylor* (S.P.C.K.). *TLS* (Sept. 12, 1952) 601.

The first biography "to assess at once Taylor's intellectual powers, the worth of his theology, and the extent of his poetic endowment." A necessary corrective to Smith and Gosse.

TAYLOR—BAXTER—HALL Review of Thomas Wood's *English Casuistical Divinity during the Seventeenth Century, with Special Reference to Jeremy Taylor* (SPCK). *LTLS* 2636 (Aug. 8, 1952) 521.

"In three lucid chapters [the author] reveals, with quotation and comment and paraphrase, the inception, the intentions, and the nature of English casuistry."

TRAVEL Review of J. W. Stoye's *English Travellers Abroad 1604-1667* (Cape). *LTLS* 2632 (July 11, 1952) 454.

Makes much use of uncalendared State Papers and some use of diaries of the period, but ignores material in foreign libraries. A learned dissertation on an arbitrary selection of sources.

DONNE

BURLEY LETTERS Controversy in *TLS* (Aug. 22—Oct. 24). Letters by Baird W. Whitlock (Aug. 22) 556; I. A. Shapiro (Sept. 12) 597; Whitlock (Sept. 19) 613; Shapiro (Sept. 26) 629; Whitlock (Oct. 3) 645; David Novarr and R. C. Bald (Oct. 24) 700.

In the beginning Whitlock pointed out that the first letter in the Burley MS, written by someone who went on Essex's expedition to Cadiz and commonly called "Donne's first letter," was probably not written by Donne at all. Shapiro replied that no letter in the Burley MS can with certainty be ascribed to Donne and suggested that if Donne actually went to Cadiz, he probably went on some ship other than Essex's *Mers Honour*. Whitlock replied that Shapiro had taken Walton's testimony too lightly; Donne was certainly there, and with Essex. Shapiro clarified his position: he merely questioned the interpretation of Walton's "waited upon his Lordship," which may mean simply that Donne went along. Whitlock reaffirmed his position with some argument, and incidentally reported his discovery of another volume from Donne's library. On Oct. 24 two others entered the controversy. David Novarr questioned Walton's authority, pointing out that there is no real evidence that Walton knew either Wotton or Donne well enough to be sure about what happened; and R. C. Bald, reviewing the history of the expedition, suggested that Donne may have made the trip in Raleigh's squadron.

HERBERT Leishman, J. B. "Donne and Herbert." *LTLS* 2628 (June 13, 1952) 391.

Reply to query by F. R. Baruch, *LTLS* 2626 (May 30, 1952) 361.

HOLY CURIOSITIES John Donne. *Essays in Divinity*, ed. Evelyn M. Simpson. N. Y.: Oxford Univ. P., \$4.00; Oxford: Clarendon Press, 1952. xxx-137p.

Donne wrote these *Essays* as an "Interloper," that is, one engaged in "civill business" and not yet in Holy Orders. They were published by his son in 1651/2 and edited by Jessop in 1855. The date of composition has generally been fixed in Dec.—Jan., 1614-15, but Mrs. Simpson adduces evidence from content, references, and tone and from the cancelled dedication to Vane to suggest that the *Essays* could have been written in the period 1610-14, probably in March-June, 1614, or during Drury's embassy in 1611-12. The date 1611-12 seems most likely to this reviewer, for Donne, Jr. notes that his father was debating whether or not to enter Holy Orders at the time of composition. By 1614 his mind must have been pretty definitely made up.

Mrs. Simpson's chapter on the *Essays* in her study of Donne's prose works (1924) is here complemented by a carefully prepared text, an introduction which relates the *Essays* to his other works, a useful list of sources, and twenty-nine pages of explanatory notes.

The *Essays* are the first of Donne's definitely theological works, the precursor of the *Sermons* and the *Devotions*, and they somewhat tentatively lay down the lines of his later thought (except for a preoccupation with occult literature); the structure is less regular, the style less polished than in other works; indeed, the style is transitional from that of controversial prose to preaching. In content there are links with the two *Anniversaries* and other poems. It is rather startling to find the compass image used with a difference: according to Donne, the faithfulest heart sometimes descends from God to Reason, yet is not thereby "so departed from him but that it still looks towards him, though not fully to him: as the Compass is ever Northward, though it decline, and have often variations towards East and West." Fondness for Augustine and Martial, preoccupation with the mystical meaning of numbers, and lack of familiarity with the Authorized Version are also noteworthy.

7

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the problem and the objectives of the research. The second part of the report is a detailed description of the methods used in the study. This includes a description of the experimental design, the data collection procedures, and the statistical methods used to analyze the data. The third part of the report is a discussion of the results of the study. This includes a description of the findings, a comparison of the results with previous research, and a discussion of the implications of the findings. The final part of the report is a conclusion and a list of references.

PHILOSOPHY AND RELIGION

Abstracts by Macdonald Emslie, Pembroke, Cambridge, and JMP.

ANGLICANISM AND DEMOCRACY A. S. P. Woodhouse. "Religion and Some Foundations of English Democracy." *Philosophical Review* 61 (1952), 503-31.

The contribution of Puritanism to English democracy is no reason for attributing to Anglicanism an anti-democratic attitude. The Church of England has embodied & fortified democratic essentials: "a recognition of the transcendent claims of the community, its peace and order, and of the obligation of obedience to established authority; a sense of the state as something positive . . . ; a feeling . . . for the freedom of the human spirit and its right of self-expression; & tempering the whole, an instinct of moderation, . . . of compromise and of cautious adaptation to changing circumstances."

COLLIER H. J. McLachlan. "Thomas Collier, a 17C Religious Liberal." *Trans. Unitarian Hist. Soc.* 10 (1951) 1-5.

Thomas Collier moved from scriptural evangelicism (*Certain Queries* 1645; *A Looking Glasse for the Quakers* 1657 etc.) towards a Christian rationalism (*A Doctrinal Discourse of Self-Denial* 1691), though he was never antitrinitarian (*Pulpit-Guard Routed* 1652).

FORBES S. Bailey. "Wm. Forbes: 1st Bishop of Edinburgh." *Chch. Quar. Rev.* 153 (1952) 186-204.

Though a Scottish Churchman, F. in outlook & thought shows affinities with Jacobean & Caroline divines of the C. of E. His surviving work, *Considerationes Modestae* 1685 "may justly be claimed as one of the pioneers of the [Anglican] *via media*."

HERMETIC MEDICINE: FOX, VAUGHAN Geoffrey F. Nuttall. "Unity with the Creation: George Fox & the Hermetic Philosophy." *Friends' Q.* 3 (1947), 134-43.

How Fox acquired the Hermeticist ideas probably behind such phrases as "Unity with the Creation" (*Journal* 1911 ed., 1.44) and "the Egiptian Learning" (v. *First Publishers of Truth*, ed. N. Penney, 268). His ideas on medicine are in the Hermetic tradition with Thos. Vaughan's *Anthrop. Theomagica* 1650 & Hen. Vaughan's poetry & translation of Nolte's *General System of Hermetic Medicine*, 1655.

POLITICS OF LOCKE, HOBBS, SHAFTESBURY Maurice Cranston. "John Locke's Politics." *History Today* 2 (1952) 619-22.

C. is writing a new biog. of L., using MSS secured by the Bodleian, 1948. An unpub'd pamph, 1661, by L. shows him Hobbesian, not liberal, & plagiarizes *Leviathan*. He learned from S. to identify investing & trading class interests with national ones: S. "was one of the 1st English statesmen whose approach to politics was entirely that of a 'capitalist.'" *The Fund. Constitution for . . . Carolina*, drafted by L. in 1669, shows he "was never in the strict sense of the word a democrat." His *Treatise on Civil Govt.* was a revolutionary manifesto composed in S's time & perhaps intended originally to justify a Monmouth rebellion. The *Treatise* replies not to Hobbes but to Filmer's patriarchal torism, which it attacks by claiming that sovereignty is derived from a social contract.

PILGRIM FATHERS Francis R. Stoddard. *The Truth about the Pilgrims*. N. Y.: Society of Mayflower Descendants, 1952, xiii-206p.

Colonel Stoddard demolishes smears and myths about the Pilgrims: Thomas Morton was not persecuted by "sour fanatics"; Plymouth's earliest houses were not log cabins of the Western frontier type; the Pilgrims were not Communists; their original social status was not humble. But admiration for the colonists leads the Colonel to exaggerated statements: the Plymouth free school, 1672, was not the first of its type in New England, and Pilgrim "tolerance" was scarcely a model for Roger Williams.

WORTHIES RE-EDITED Thos. Fuller. *The Worthies of England*, ed. John Freeman. London: Allen & Unwin. 42s. xvii-716p.

Abridged with useful introduction & notes.

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"JUDICIOUS HOOKER" Clinton Rossiter. "Thomas Hooker." *NEQ XXV* (1952), 459-488.

No democrat, constitutionalist, or advocate of toleration, Hooker was a child of his time & place, believing in the oneness of church & state. "But in his primitive encounters with . . . theories of the social compact, the sovereignty of the people, & the authority of the people to set limits upon the elected, Hooker took . . . a conspicuous step toward the democracy of the future. . . . He proved, all unwittingly, that the New England Way contained the means of its own liberation."

NEO-LATIN James R. Naiden. *Scholars Proficient in Modern Latin Literature, and Some Original Poets*. University of Washington, 1952. 22p. mimeographed.

Dr. Naiden's pioneer list of scholars in the field of Neo-Latin literature indicates special interests, works published, and works in progress. As might be expected, 15C and 16C Latin is being studied more than that of the 17C. Nevertheless, scholars are devoting themselves not only to the Latin works of Milton but also to Thomas May, Jesuit poets, John Barclay, Sidronius Hosschius, Cowley, Mersenne, Jourdan, Descartes, Serbiewski, Gassendi, Campanella, Bisselius, etc. Neo-Latinists not listed are urged to communicate with Dr. Naiden at the University of Washington.

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